

A COLLECTION OF

French Color Prints
and
Paintings

THE PROPERTY OF

Mrs. Arthur Johns
OF NEW YORK CITY

TO BE SOLD WITHOUT RESTRICTIONS

ON

FRIDAY EVENING, MARCH 14, 1913

AT 8:15 O'CLOCK

ON EXHIBITION FROM MARCH 1ST

AT

The Anderson Galleries

Metropolitan Art Association

MADISON AVENUE AT FORTIETH STREET

NEW YORK

Conditions of Sale.

1. All bids to be **per Lot** as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Metropolitan Art Association will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and the Metropolitan Art Association will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, **without recourse**. But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Metropolitan Art Association will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Metropolitan Art Association shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Metropolitan Art Association to enforce the contract with the buyer, without such re-sale.
8. Bids received personally or by mail, telephone, or telegraph. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.
9. The Metropolitan Art Association will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

The Anderson Galleries

METROPOLITAN ART ASSOCIATION,

MADISON AVENUE AT FORTIETH STREET,

TELEPHONE BRYANT 7990.

NEW YORK.

Priced Copy of this Catalogue may be secured for 50c.

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THE PROPERTY OF
Mrs. Arthur Johns
OF NEW YORK CITY

Friday Evening, March 14, 1913

FRENCH COLOR PRINTS.

From Les Estampes en Couleurs du XVIIIe Siècle, with some plain impressions of the same, all on Japan Paper. Folio, unframed, circa 1885.

The impression was issued in 100 copies of each and the plates destroyed.

1. COQUERET. On Doit a sa Patrie, after Dutailly. IN COLORS.
2. COQUERET. The same in brown.
3. COQUERET. Il est Glorieux de Mourir pour sa Patrie, after Dutailly. IN COLORS.
4. COQUERET. The same in brown.
5. COUTELLIER. Mademoiselle Contat, as "Suzanne" in Figaro. IN COLORS.
6. COUTELLIER. The same in brown.
7. COUTELLIER. Madame du Gazon, French Actress. IN COLORS.
8. COUTELLIER. The same in brown.
9. DEBUCOURT. Annette & Lubin. IN COLORS.
10. DEBUCOURT. The same printed in brown.
11. DEBUCOURT. Heur & Malheur. IN COLORS.
12. DEBUCOURT. The same printed in brown.

13. DEBUCOURT. Promenade de la Galerie du Palais-Royal. Printed in brown.
14. DEBUCOURT. La Promenade Publique. Printed in brown.
15. DEBUCOURT. Le Compliment, ou La Matinée du Jour de l'an, after Lemonnyer. In brown.
16. DEBUCOURT. Minet aux Aguets. Oval in COLORS.
17. DEBUCOURT. The same, printed in brown.
18. DEBUCOURT. Almanach National. IN COLORS.
19. DEBUCOURT. The same printed in brown.
20. DEBUCOURT. La Main. Printed in brown.
21. DEBUCOURT. La Rose. Printed in brown.
22. DEBUCOURT. Les Bouquets, ou La Fête de la Grand 'Maman. After Lemonnyer. In brown.
23. DEBUCOURT. La Monnet de la Mariée. After Lemonnyer. Printed in brown.
24. DESCOURTIS. La Rixe. After Taunay (blank corner rubbed). IN COLORS.
25. DESCOURTIS. La Rixe. Printed in brown.
26. DESCOURTIS. L'Amant Surpris. After Schall. IN COLORS.
27. DESCOURTIS. The same printed in brown.
28. DESCOURTIS. Les Espiegles. After Schall. IN COLORS.
29. DESCOURTIS. The same printed in brown.
30. DESCOURTIS. Noce de Village. After Taunay. Printed in brown.
31. DESCOURTIS. La Foire de Village. After Taunay. Printed in brown.
32. JANINET. L'Indiscretion. After Lavreince. Printed in brown.
33. JANINET. La Comparaison. After Lavreince. Printed in brown.
34. JANINET. L'Aveu Difficile. After Lavreince. Printed in brown.

35. JANINET. La Compagne de Pomone. After Saint-
Quentin. Printed in brown.
36. JANINET. Les Trois Graces. After Pelligrini. IN
COLORS.
37. JANINET. The same printed in brown.
38. JANINET. La Reunion des Plaisirs. After Le Clere.
IN COLORS.
39. JANINET. The same printed in brown.
40. JANINET. Nina, ou la Folle par Amour. After Hoin.
Printed in brown.
41. JANINET. Le Repas des Noissonneurs. After Wille.
IN COLORS.
42. JANINET. The same, printed in brown.
43. LAVREINCE. Le Colin-Maillard ou le Bandeau Favor-
able. In brown.
44. LECCEUR. La Vêillesse d'Annette & Lubin. IN COLORS.
45. LECCEUR. The same printed in brown.
46. FRAGONARD. Le Baiser a la Derobée. By Regnault.
Printed in brown.
47. SAINT AUBIN. La Jardinière. By Sergent. IN COLORS.
48. SAINT AUBIN. The same, printed in brown.
49. LAVREINCE. Le Printemps, l'Ete, L'Automne, L'Hiver.
Set of the four by Vidal. IN COLORS.
50. LAVREINCE. Set of the same printed in brown (4).
51. JANINET. La Noce de Village, after P. A. Will. Printed
in brown.
52. LAVREINCE. Le Dejeuner Anglais. By Vidal. Printed
in brown.
53. LAVREINCE. La Leçon Interrompue. By Vidal.
Printed in brown.
54. CAREME. L'Aveugle Trompe. By Wossenik. IN COLORS.
55. CAREME. The same printed in brown.
56. DAVESNE. Les Prunes: Les Cerises. By Vidal. A
PAIR IN COLORS.
57. DAVESNE. The same pair printed in brown.

58. MOUCHET. Les Chagrins de l'Enfance. By Lecœur.
IN COLORS.
59. MOUCHET. The same, printed in brown.
60. BONNET. L'Amant Ecouté. After J. B. Huet. Printed
in brown.
61. DESCOURTIS. Le Tambourin. After Taunay. Printed
in brown.
62. DEBUCOURT. L'Escalade, ou les Adieux du Matin.
Printed in brown.
63. DEBUCOURT. La Noce au Chateau. Printed in brown.
64. BAUDOIN. Le Bain, after Baudoin, and another simi-
lar, printed in brown (2).
65. ANONYMOUS. L'Offre de Mariage. Printed in brown.
66. VIGNETTES, HEAD- AND TAIL-PIECES. By Debu-
court, Janinet, and others, including the Broken
Pitcher by Greuze, Fragonard's "La Rose Mal De-
fendu," etc. Folio, in colors and in brown. A lot.

FRENCH COLOR PRINTS.

Framed.

67. FRENCH COLOR PRINT.
"Solicitation Amoureuse de Gola," stipple by Marcelli.
Folio, gilt frame.
68. ANOTHER.
"Genévieve de Brabant Vouée à La Mort," stipple by
Le Grand after Mille Girard. Folio, gilt frame.
69. ANOTHER.
"Hebe." After T. Harper, engraving by I. Thomson
printed on satin and tinted. Small 4to.
70. LINE ENGRAVING.
"La Belle Jardinière." After Raphael by Aug. Des-
noyers. Folio.
71. STIPPLE ENGRAVING.
"Bacchante." After Sir Joshua Reynolds by William
Miller. Folio.

MEZZOTINTS.

Framed.

72. MARIA: Sentimental Journey, Vol. 2. Full length seated landscape.
Mezzotint by Wm. Pether after R'd Hurleston. Published October, 1779, by Wm. Pether of Richmond, Surrey. Large folio, with margins, crease. Framed.
73. HEBE AND CUPID. Frances Anne Greville and Brother.
Mezzotint by James MacArdell after Sir Joshua Reynolds. Large folio, margins trimmed, slight crease. Framed.
74. BACCHUS: After Sir Joshua Reynolds.
Original impression with margins, published 1776.
75. VIOLETTA: After B. Offor.
Ideal head, photogravure. 4to. Small.
Photograph of a group of women. (2)
76. PAIR OF COLOR PRINTS.
Reception of J. Williams and Mr. Harris. Massacre of Rev. J. Williams and Mr. Harris. Gilt frames.

UNKNOWN PAINTER.

77. MADONNA, CHILD AND ST. ANN.
On copper panel. Height, 10 inches; width, 7 inches.

R. SMIRKE.

78. SANCHE PANZA DEBATING WITH THERESA.
Height, 20 inches; width, 16¾ inches.
79. GROUP OF SIX SMALL PANELS.
Of landscapes and animals by various artists.

UNKNOWN PAINTER.

80. CROSSING THE FORD.
Canvas. Height, 28 inches; width, 36 inches.

EUGENE VERBOECKHOVEN.

1799—1881.

81. LANDSCAPE AND SHEEP.

Panel, signed. Height, 11 inches; width, $20\frac{1}{2}$ inches.

W. Schiller
180.

WILLIAM ETTY.

1787—1849.

82. NUDE STUDY.

Panel. Height, 26 inches; width, 20 inches.

UNKNOWN PAINTER.

83. DIANA.

Canvas. Height, 30 inches; width, 24 inches.

W. Schiller
N.

ANTOINE WATTEAU.

1684—1721.

84. GARDEN SCENE WITH FIGURES.

Canvas, signed. Height, 14 inches; width, 18 inches.

Thos. Bullock
J.T.

F. L.

85. A DECORATION.

Pastel, oval. Signed "F. L."
Height, $35\frac{1}{2}$ inches; width, 28 inches.

CHARLES CHAPLIN.

86. THE HAND MIRROR.

Canvas. Signed. Height, $10\frac{1}{2}$ inches; width, $8\frac{1}{2}$ inches.

Wm. Hunt
100.

JEAN BAPTISTE VAN MOER.

Belgian, 1815—1789.

87. VENICE.

Signed and dated 1867. Height, $8\frac{3}{4}$ inches; width, 14 inches.

BARON HENDRIK LEYS.

Belgian, 1815—1869.

88. STUDY FOR AN HISTORICAL COMPOSITION.

Panel. Height, $12\frac{1}{2}$ inches; width, $17\frac{1}{2}$ inches.

From L. W. Hodson, Compton Hall, Wolverhampton.

THOMAS COUTURE.

1815—1879.

89. LA JOCONDE.

Rodtke
Canvas. Height, 29 inches; width, $23\frac{1}{2}$ inches.

WILLIAM ETTY.

1787—1849.

90. THE BATHER SURPRISED.

Gullock
This is the artist's last study from life, and was given by him to Mr. Harper. At the Harper Sale it was bought by J. C. Grundy of Manchester and at the Grundy Sale in 1867 it was bought by G. T. Robinson.

Panel. Height, 24 inches; width, 18 inches.

J. SCALBERT.

Contemporary French Painter.

91. FIGURES CROWNING A FAUN.

Gilbert
Canvas. Signed. Height, 32 inches; width, 24 inches.

E. C.

92. THE JESTER.

Panel. Signed with initials. Height, 40 inches; width, 27 inches.

Salé Total \$ 1595.50